TEACHER'S HANDBOOK

OF



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FOREWORD

In this handbook I have attempted to furnish to the teachers of Kansas a brief but practical outline of the results of my forty years of study, practice, and teaching of penmanship, and of my countless observations and experiments in its various phases. If, through the study of the following pages, our teachers are inspired to wage a more effectual campaign for good penmanship in the schools of the state, with the result that in the years to come Kansas shall be known as the state of good writers, I shall consider myself abundantly rewarded for the years I have devoted to the subject.

In appreciation of the fine ideals and splendid efforts made by the teachers of Kansas in matters of education hitherto, and believing that these will become even more encouraging in the future, this handbook is gratefully dedicated to the *Teachers of Kansas*, past, present, and future.

L. H. Hausam, Author.

EXPLANATION OF TERMS USED

Among the terms which are used in this Manual and in the books which will be in the hands of the pupils are some with which teachers and pupils may not be sufficiently familiar. The following definitions and descriptions should therefore be given the necessary study:

1. The kinds of strokes used in writing are: straight lines, right curves, left curves. A straight line is merely a stroke that has no curves in it and is always a down stroke in the small letters, although all down strokes are not straight. A right curve is the curve on the right side of an oval, such as the capital or small o. A left curve is the curve on the left side of an oval. In horizontal curved strokes, those which curve downward at the middle are called right curves, and those which curve upward at the middle are called left curves. Thus, if a capital O were tipped over toward the right, the right side of the O, which then becomes the bottom, still remains a right curve. Similarly, the left side of the O, which then becomes the top, remains a left curve, the same as when the O stood upright. The up strokes of the small u are all right curves, while in the small n the first two up strokes are left curves and the final up stroke is a right curve. The down strokes of the ovals of small a, d, g, o, and q are left curves, while the up strokes of all these ovals are right curves. The down strokes of the oval in the small p is a right curve, and the down stroke in the small c is a left curve. The down stroke in the small s is a compound curve, the upper part being a left curve and the lower part a right curve. Horizontal curved strokes, such as are used to finish small v, o, b, and w are right curves.

2. The term *loop* is applied to such forms as the extended part in small b, d, f, g, h, j, k, l, p, q, y, and z, and applies to the forms in which the short diameter is noticeably less than half the long diameter. The enclosed parts of the small a and o, and the corresponding parts of small d, g, p, and q are called ovals. The bottom part of the small s is also called an oval, although it is of an irregular form.

The small enclosures at the beginnings of such capitals as N, M, H, and K are sometimes referred to as loops and are sometimes called ovals because they stand so near the borderland between the two, but they are preferably called loops. The top enclosures of capitals D, S, G, L, I, and J, and also the lower parts of capitals J, Y, and Z are called loops. The main part of the capital O is called an oval and the final enclosure is called a loop. The initial part of the capital O is called a loop, and the body of the capital O is called an oval. The body of capitals O, O, O, and O0 are called ovals, and the enclosures at the base line in capitals O0, O0, and O0 are called loops. The bottom parts of capitals O1, O2, O3, and O4 are called incomplete ovals, and, parallel with this term, the loop formed at the finishing part of the capital O3 is called an incomplete loop. The minute enclosures near the middle of capitals O3, O4, and O5 are loops, and the enclosure which connects the two parts of the capital O4 is also a loop.

3. By *tick* stroke is meant the minute retrace at the top of the last parts of the small letters b, o, v, and w. In the capital letters there is only one tick stroke, and this is at the finishing point of the *incomplete oval* of the stem of the capital F. The tick stroke is characterized by a distinct downward movement with a stop at the bottom. It will thus be seen that the retrace at the top of the small r and s cannot be called a tick stroke because the movement does not stop.

4. The small letters are divided into four groups according to height, and these groups are designated as follows: (a) The minimum

group—including all the letters of the least height; that is, a, c, e, i, m, n, o, u, v, w, and x, eleven in all. These letters are technically said to be one space in height or one-third the height of the capital letters. (b) The medial group—including the r and s, which are about one-fourth of a space higher than the minimum letters. Most of this increase in height is taken up in the retrace at the top of the letters. (c) The semi-extended group—including d, p and t. These three letters are two and one-half times as high as the minimum letters, and the cross of the t is at twice the height of the minimum letters. (d) The extended group—including b, f, g, h, i, k, l, q, y, and z, ten in all. These extended letters are all three times the height of the minimum letters, and all have loops which are two spaces in length from the crossing, or closing, whether this be above or below the base line.

The highest parts of all the capitals are the same height as the extended small letters.

5. Spacing between letters and between words is a very important factor because it is one of the chief determinants of legibility. The spacings should be relatively long between letters in words so that each letter may stand by itself as distinctly as possible. Spacing between words affects legibility less than the spacing between letters in words and should therefore be short to economize the writing space of the line. The unit of measurement for spacing is the small u. The height of the small u is one space of height; the distance between the two down strokes of the small u is one space of width.

Between words, the spacing is determined by the final and initial up strokes of the letters. All final strokes of words—except in final d—should end at the head line; that is, one space above the base line. The initial stroke of any succeeding word should begin at a point on the base line directly below the finishing point of the preceding word, except when the oval small letters a, c, d, g, o, and g are used to begin words. In these cases the introductory strokes are omitted and therefore the spaces between words are correspondingly lengthened.

Note.—The foregoing explanation of the technique of accurate writing is given so that whatever part of it may seem necessary may be used as a basis of criticism. It is seldom sufficient to tell a student that a letter which he has made is not accurate, and in order to tell him specifically wherein it should be improved, it is necessary to have a knowledge of many of the technical features explained above. For the scientific basis of the elements and principles set forth in the foregoing, see discussion under "The Organization of the System."

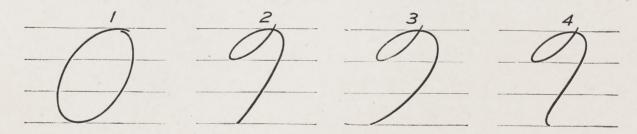
DIVISION OF THE GRADE WRITING BOOKS INTO TWO GROUPS

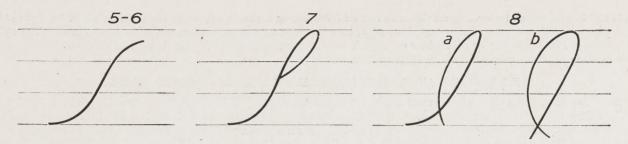
The books of the Kansas Practical Writing Course, eight in number—one for each grade of the corresponding number—are divided into two groups, group 1 including Books I, II, and III, and group 2 including Books IV, V, VI, VII, and VIII. Book VIII is designed to meet the needs of organized junior high schools in addition to being used in the regular eighth grade.

In the first group no arm movement is provided for except in the last four lessons in Book III. The aims of Books I, II, and III are (a) to give proper training in the correct writing position, and (b) to give proper training in forming correct mental images of script forms. The aims of Books IV, V, VI, VII, and VIII are (a) to continue the two-fold training program projected in the first three Books, and (b) to give adequate training in the formation of the arm movement habits required to produce good penmanship easily, rapidly, and continuously. The undertaking in either group is far from being a minor task and should be approached seriously and with a firm resolution to discharge it efficiently.

THE ORGANIZATION OF THE COURSE

This course is highly organized, by which is meant that each letter is assigned a specific place in the course. The capitals are organized into eight groups, and these are placed in the order of their *pedagogic simplicity*. The letters within each group are also assigned their respective places according to the same theory. Each group is based upon what is called a *controlling stroke*, and the eight controlling strokes are presented herewith:





The capitals based on No. 1 are O, C, E, A; on No. 2, N, M, H, K; on No. 3, Q, Z, X, W; on No. 4, V, U, Y; on No. 5-6, T, F, D, (group 5) P, B, R, (group 6); on No. 7, S, G, L, and No. 8, I and J.

The principle of pedagogic simplicity implies that each step should, in so far as possible, be preparatory for the next step, and at the same time should, as far as possible, provide a review of the preceding step or steps. Thus in practicing the capital V, for example, definite preparation is made for practicing the capital U; in practicing the U, much of the V is reviewed. The same relation exists between the U and Y, and to a greater or less extent the principle is applied to all the other letters of the alphabet. This arrangement is the result of extensive experimentation on the part of the author, and is believed to be reduced to a point which will admit of no further modifications to advantage.

The small letters are arranged pedagogically in this course to the extent that the more difficult ones are usually not introduced until they are reached in the regular steps of the work. In more comprehensive courses, such as for high schools and colleges, the principle of pedagogic simplicity is carried out for the small letters more fully.

THE ORGANIZATION OF THIS COURSE AS APPLIED TO THE EIGHT GRADE BOOKS

Since the organization of this system is adhered to systematically in all the grade books, it follows that the same numbered lessons in the several books of the same group must feature the same letters. As explained at another place in the Manual, the grade books are divided into two groups: Books I, II, and III belonging to group 1, and Books IV, V, VI, VII, and VIII belonging to group 2. In the first group the capital and small o are featured in lesson 1 in the three books; the capital and small o are featured in lesson 2, and so on throughout the pedagogic arrangement of the alphabet. In the second group the first four mere movement drills are the same in all the books; lesson 5 features the capital and small o; lesson 6 features the capital and small o, and this plan is continued throughout the alphabet, arranged in the pedagogic order.

It will thus be found that in schools having mixed grades there should be but two writing classes, one, comprised of the pupils in

grades 1, 2, and 3, who will all be working on the same feature letter during the same week; the other, comprised of pupils in grades 4, 5, 6, 7, and 8, who will also be working, during any given week, on a lesson that features the same capital and small letter. The only reason that the entire eight grades cannot be reduced to one class is because the four mere movement drills must be covered by the movement grades before these pupils are prepared to take up the letters.

WHY THE ARM MOVEMENT IS NOT UNDERTAKEN IN BOOKS I, II, III

There are two reasons why the arm movement should not be considered as a part of the writing program in grades 1, 2 and 3, namely:

1. The ability to master the arm movement is determined by the motor development of the individual, and pupils in grades 1, 2, and 3 do not have sufficiently developed motor systems to make it practicable to undertake the mastery of the arm movement. It is not the contention that these pupils (especially the older or more fully developed ones) cannot do something toward learning the arm movement, but it is certain that they cannot accomplish enough to warrant using their time in that way. This is especially true in view of the fact that much more can be accomplished in a much shorter time a little later in life.

2. Pupils, upon entering school, say, at the age of six years, learn perhaps not less than ninety per cent of all they learn by imitation. Advantage should be taken of this fact, and during these early years pupils should be taught to fix within their minds perfect images of all the script capitals, small letters, and numerals. This is a large undertaking and can never be accomplished with more expediency and satisfaction than in the first three years of school life. Should time be given to arm-movement training, it would necessitate foregoing this phase of training, a phase which is practical during these years, and also fundamental, and would leave the pupil at the end of the third grade deficient in proper mental images and with no satisfactory ability in the arm movement.

The author has made extensive investigations to discover what percentage of pupils are able to make what he considers satisfactory progress in the arm movement in the several grades, and the results of his investigations are as follows: In grade 3, about 5%; in grade 4, about 25%; in grade 5, about 45%; in grade 6, about 65%; in grade 7, about 85%, and in grade 8, practically 100%; or at least as high a per cent as ever afterward. This does not mean that pupils not included in these percentages can do nothing with the arm movement. Many more succeed in producing, to a greater or less degree, the arm movement in making mere movement drills, and even in applying it to some extent in making capital letters; but what is meant is that only about the percentages given succeed, even under the best quality of instruction and with the most favorable class conditions, in developing the arm movement habit to the extent of making it really to compensate for the time and energy given the undertaking by teachers and pupils.

WHY THE ARM MOVEMENT IS FIRST SERIOUSLY UNDERTAKEN AT THE BEGINNING OF GRADE FOUR

The reason why the arm movement is first seriously undertaken at the beginning of grade 4—the period when the child reaches the pre- or early-adolescent age—is that at this time the child experiences an unusually rapid development of the motor centers in the brain and of the motor nerves, and this development is fundamental in successful arm-movement training. After this rapid development sets in,

more can be accomplished in a few weeks than is possible in months before this period. It comes with a considerable rush, once the proper age is reached, and having arrived, a good penmanship program must take advantage of it. This is done by making arm-movement practice fundamental and pivotal commencing with the fourth grade.

DOES HAVING LEARNED TO WRITE WITH THE FINGER MOVEMENT COMPLICATE THE PROBLEM OF TRYING TO MASTER THE ARM MOVEMENT AT A LATER TIME?

The answer to the above question is, unequivocally, no. As a practical proof it may be cited that a very large percentage of the fine penmen in America commenced the practice of the arm movement after having reached maturity and after having written with the finger movement throughout their common-school careers. Additional proof, if needed, may be seen in the fact that in many business colleges where good penmanship is featured, the students are largely men and women who are past the common-school age. Among the many thousands of individuals who come within these two groups it is safe to say that none have ever found it a serious handicap to have written with the finger movement for many years previous to their undertaking to master the arm movement.

By way of elucidating the subject, it should be noted that drawing is the best known means of developing concepts and specific mental images, and that when applied to script forms, it will prove as effective in this direction as it does in the general field covered by the subject. Even the most ardent advocates of using the arm movement in the primary grades will agree that drawing as a subject is helpful to penmanship, and they do not consider that it is an obstacle unless it is applied to drawing script forms. This argument is, of course, fallacious.

Children in the first three grades should be trained to draw the script forms with the utmost care, as this is the most effective means for building up in their minds the perfect images which must later become the controlling and guiding force while arm-movement habits are being formed. If this part of the program is thoroughly worked out in the primary grades, the entire attention in succeeding grades may be given to the formation of proper arm-movement habits, and, as these habits develop, their natural tendency will be to reproduce the perfect images graven in the mind.

It should be remembered that the motor centers in the brain and the motor nerves which control the fingers in the process of drawing or writing with the finger movement are not the same as those which control the arm in producing the arm movement. On this account arm-movement training does not involve unlearning the finger movement, but takes up the training of an entirely new set of nerve machinery. The result of adequate training in the arm movement is that as the arm movement becomes easier it will gradually supplant the tendency to use the fingers, just as the later habit of walking will gradually supplant the earlier habit of creeping in the infant. The arm movement, being a method that can produce writing much more easily and rapidly without tiring than is possible for the fingers, once it is learned—a possibility after the child reaches the proper age—will supplant the finger movement purely because it provides a line of less resistance.

THE SECRET OF SUCCESSFUL ARM MOVEMENT TRAINING AND WHAT MAKES GOOD WRITING CARRY OVER

Success in arm movement training depends upon making it habitual. The specific habit of using the arm movement in writing, being a physical habit, is, like all physical habits, formed according to a definite law, which may be stated as follows: Repeat the movement required to make a given form with the least possible variation the greatest possible number of times in the shortest possible time consistent with reasonable control.

The phases through which successful arm movement training must pass are three: (a) the mere-movement phase; (b) the capital-letter movement phase; (c) the small-letter movement phase.

The first of these requires that there be sufficient practice on mere movement drills to result in forming the habit of using the arm movement. This means that when the will to write comes to the mind, a reaction will take place in the motor center which controls the arm and the arm movement will come into play without conscious effort. It may be added as a principle of this phase of the subject that mere movement drills have not been practiced enough and have not served their purpose until the arm movement acts habitually and without conscious effort. Thus it will be seen that failure in teaching the arm movement is largely due to not continuing the practice on mere movement drills long enough.

Many teachers find that their pupils will make the mere movement drills with the arm movement successfully but that they do not apply the movement to the execution of letters, especially to the small letters. This difficulty arises from the fact that the law of habit formation is not carried out as it must be in practicing the individual letters. It is understood by practically all teachers that thousands of movements must be made in learning to make the mere movement drills with the arm movement, but they do not seem to realize that innumerable repetitions are also required to form a correct arm movement habit for making each individual letter. If 10,000 revolutions are required to learn to make the oval well with the arm movement, there must, for the same reason, be countless repetitions of the *O-move-ment* to form a good arm movement habit for that letter. The same thing applies to each of the other letters of the capital letter alphabet, and this means that in mastering the capital letter phase of the arm movement, each letter must be repeated with a rapid, free, uniform arm movement until a habit of making that letter with the arm movement has become established.

The same process must be extended to the small letter phase of the arm movement. This, however, requires a very radical modification from the rotating movement so generally used in the mere movement and the capital letter movement drills. In the small letter alphabet there are forty principal down strokes. Of these, thirty-two are straight. To make these short, straight down strokes requires that the arm movement be made obedient to a special law or rule which is stated as follows: Make a quick up-and-down movement and stop for each straight down stroke that rests on the writing line. This differentiates the small-letter arm movement from the capital-letter arm movement in that the former follows a ratchet, whereas the latter is characterized by curves and turns. The two phases of the movement may be compared to each other as are the ratchet and ball bearings in machinery, or as skating to walking.

To learn this special small letter phase of the arm movement requires special drills such as the following:

Munn Munn Munn Illllllllllllllllllllllllll

In practicing such drills as these the pure arm movement must be used, and there must be a quick up-and-down motion and a stop for each straight down stroke that rests on the writing line—whether it be a section of a letter or a letter, and this movement must be repeated until it becomes habitual. The stops must be definite but need not be prolonged, and with continued practice they should become shorter and shorter until at last they become imperceptible. Counting for the down strokes is an excellent help in small letter movement drills, and a count of ten on the two drills given above will be very helpful.

RELATIVE VALUES OF SOUND JUDGMENT AND MERE OPINION IN TEACHING AND LEARNING TO WRITE

Perhaps the greatest obstacle to progress in the teaching of penmanship is the fact that a large percentage of the teachers have never passed through the experience of learning the subject correctly and, consequently, are unable to form safe and sound judgments regarding the teaching of it.

Judgments, it should be understood, are formed on the basis of experience, and involve the ability to compare and discriminate, two powers of the mind which can only be developed through experience. Opinions are mere beliefs, and are formed on the basis of observation. A teacher may have read widely on the subject of penmanship pedagogy and yet may be capable of forming only opinions. After passing through the experience of learning the subject, many of the opinions gathered from mere reading will be discarded while others will become transformed into final judgments.

As an illustration, opinions based on observations are the conclusions one would form of a road as the result of examining a road map. Judgments of the route would be formed as a result of experience in traveling over the road. One trip of actual experience will outweigh an indefinite amount of study of all the road maps one might procure.

This comparison applies no less to pedagogy than to traveling overland, and it should be the final answer to the question that arises in the minds of many teachers: Why do I not have better success in teaching penmanship? The first step in the direction of success will be for the teacher to put himself through the process of learning the subject from the inside by experiencing the thoughts and sensations that come from practicing it.

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SPECIFIC APPLICATION OF THE FOREGOING EXPLANATION TO THE PRIMARY GRADES

What has been said above must be given the fullest consideration in connection with the pupil's efforts. The first effort of the pupil in trying to imitate a script form will be guided by his opinions as drawn from his observation of the form he is trying to reproduce. The results of his efforts are commonly very crude and often grotesque, but they are perhaps no worse than would be the first efforts of a mature person who undertakes for the first time to copy an elaborate drawing or an oil painting. The serious thing to remember is that after the pupil has made even a single effort he has acquired experience and his next effort will be based upon his judgment formed as the result of this experience, since his experience is more definitely impressed upon his mind than is his observation. What the pupil should be taught to do is to combine his experience with renewed observation of the perfect model as he makes each successive effort. His successive efforts should be continually revised upward by making more intelligent adjustments between the repeated attempts and the improved observation based upon this experience.

It is very important that the pupil should secure the most nearly perfect experience possible as early as possible in the writing course. By this is meant that he should not be permitted to repeat incorrect forms indefinitely in the hope that eventually better forms will evolve. Such a procedure is not warranted by sound pedagogy. It is imperative that the pupil actually go through the experience of making a correct letter form practically at the beginning of his experience with that form. This will naturally raise the question: How can the pupil make the correct form when he has never learned to do so? It should be noted that while the statement is unconditional that the pupil should go through the experience of producing a correct form almost at the beginning of his practice on a letter, it is not stated that he should go through this experience unaided, and it is at this point that true and effective teaching must enter.

At least four methods may be employed by which the pupil's efforts may be so supplemented by correct teaching that he will be enabled to produce a correct letter form practically at the beginning of his work on any letter. These are:

1. Make the correct form on the blackboard and have the pupil trace it repeatedly with crayon.

2. Provide a small, round stick of wood about the size of a lead pencil and pointed like a lead pencil, and with this have the pupil trace the letter in the book repeatedly.

3. Pin a piece of tracing paper over the letter in the book, or better still, use a piece of clear celluloid, and on one of these have the pupil trace the form repeatedly.

4. Place your hand over the pupil's hand with the pencil properly held in it and make the pupil's hand draw the letter accurately, describing all the details as minutely as possible throughout the process of making it.

Teachers may use any or all of these devices according to circumstances, but the last named will be found most effective in practically all cases because the pupil's experience can be intensified, and the explanations given by the teacher, while the letter is being made, will help him understand and interpret his experience intelligently. It will be found that after a few trials in this way on each letter when it is first taken up, the pupil will improve very rapidly in practically all cases, while if left to his own efforts entirely, he is likely to build up mental images and cultivate habits of reproducing them on paper that are very inadequate and usually very incorrect.

SPECIFIC APPLICATION OF THE SAME THEORY TO THE INTERMEDIATE AND HIGHER GRADES

While the general theory explained in connection with the work of the primary grades applies as well to these grades, the application must necessarily be modified. These pupils have all had considerable experience with writing; the mental images they have formed of the letters are quite definite, although perhaps incorrect, and the process of making the letters, correct or incorrect, has already passed into the form of habits. Much of the work of the teacher must therefore be to help the pupil reorganize or reform his concepts, and this, due to the age and experience of the pupils, is largely a matter of pure study and analysis. In this the pupils can be aided by explanations given from the Wall Charts or from the blackboard, and by specific criticisms of their work. It is very necessary, however, that they be not permitted to practice incorrect forms without the guiding help of proper criticisms.

THE SCHEDULE

Each of the grade writing books has thirty-six lessons, so arranged as to allow one lesson each week in a nine-month school term. Schools having the eight-month term should omit the last four lessons unless sufficient additional time can be devoted to the subject to do them justice.

Any pupil who is able to prepare a final, full page of a lesson that is up to the standard of No. 1 in the Scale for Measuring Handwriting for his grade should, however, be permitted to advance to the next lesson even though the week be not ended, and such a pupil should be allowed to continue advancing from lesson to lesson without regard to the schedule as long as he is able to do work on each successive lesson that is up to the standard of No. 1. Any pupil who does not succeed in preparing a final, full page that is up to the standard of No. 4 in the Scale, by the close of the week, should be kept on the same lesson the following week, or longer, if necessary, to enable him to bring his work on the lesson up to the standard for passing. Such a pupil will, of course, be behind the schedule, and every effort should be made to bring him up with the schedule again as soon as possible.

After the first week (that is, the first lesson) pupils should try to review the preceding lesson or lessons that belong to the same grading period for the purpose of raising their grades. Thus, the second week the first lesson should be reviewed, if time permits, to try to raise the first grade received on it; the third week lessons one and two should be reviewed; the fourth week lessons one, two, and three should be reviewed, and so on to the end of the grading period. When the end of the grading period has been reached and the grades for the grading period have been recorded in the school records, the lessons of that grading period should not be practiced again for the purpose of trying to raise the grades, because the grades, once recorded, should be considered final and unchangeable in penmanship the same as in other subjects.

SLANT AND HEIGHT

Slant and height are individual characteristics, and due allowance should be made for slight deviations from the standard shown in the books. Extremes should be guarded against, but if the pupil's writing is slanted a little more or less than the copy, and the height is a little greater or less, such modifications should not be objected to. Slant and height are both accounted for physiologically and are governed by the laws of levers; that is, by the physiological structure of the arm and hand which are, in fact, levers.

DO NOT INVERT THE PEN

The pen should never be inverted to make finer lines. The object in using a pen that is quite fine is to give training to the writing nerves; that is, to develop touch. If the pen is inverted in practicing all the good effect will be lost. It should be considered absolutely wrong to invert the pen, and should never be permitted.

THE WALL CHARTS

The Practical Penmanship Wall Charts are adopted by the State School Book Commission and published by the State Printer, and they are presumed to be in every schoolroom in Kansas where penmanship is taught. As adopted material their use is not optional and teachers should insist on their school boards providing them with the charts.

These charts should be on the wall of the schoolroom in plain view of the pupils at all times because they provide the most effective way of building up in the pupils' minds the correct mental images of the letters and numerals. The forms are all presented on the charts in large, bold, perfect outlines that can be seen from all parts of the room. Psychologists maintain that 90% or more of what primary pupils learn they learn through imitation and through visual impressions, which makes it very important that proper letter forms be always before them.

The charts also are indispensable to the teacher for use in explaining the particular capital and small letter that is featured in each of the successive lessons through all the books. The letters are arranged on the charts in the same order in which they appear in all the grade books, which makes it convenient to explain the many details that must be impressed upon the minds of the pupils while they practice. It should be the aim of the school board and the teacher to secure the best possible results in writing, and this cannot be done without the aid of the charts.

If the charts are kept before the pupils at all times as they should be, they will produce a good effect on the writing done by the pupils in other subjects because the pupils will unconsciously imitate the forms shown on the charts. In this way much will be done to help make the subject of writing *carry over* into other subjects.

HOW TO ARRANGE THE WORK ON THE PAGE

No writing lesson should be considered completed until the pupil has prepared a final, full page that is of the required quality and that is arranged according to a definite plan, which should be as follows: On the top line of the page the pupil should write a heading with the parts arranged like the following model:

91. Ti.

Emporia Sept. 5, 19 Gr. 5. Bk. 5. James.

In towns or cities having several school buildings the name of the building should be written instead of the name of the town. In towns having only one building the name of the town should be written. In rural schools the pupil should write the number of the district (as Dist. 44) or the name of the school (as Pleasant View). The date should always be the actual date and the grade and book as well as the pupil's name should be as the case demands. In the upper right-hand corner above the heading the pupil should indicate the number of the lesson and the number of times the final full page of the lesson has been prepared. The first line under the heading should always be left blank. This will add an element to the beauty of the page and will leave a convenient space for the teacher to use in writing illustrations of the copy if the lesson is to be rewritten.

The lessons of Books I, II and III should be written on every line except the first line under the heading. In Books IV, V, VI, VII, and VIII, the first space under the heading should be left blank and lessons 1, 2, 3, and 4 should be written four times on the page, leaving single blank spaces between the lines of work. Commencing with lesson 5 in these advanced books the second space under the heading should be filled with the drills given at the top of the successive lessons and the remainder of the page should be filled with the remaining lines of the lessons repeated as often as the ruled lines permit.

While every lesson should be arranged on the page as described above it should also be required to embody a certain excellence in form, slant, spacing and line quality. No specimen should be considered passing unless the quality is at least up to the standard of No. 4 in the scale for measuring handwriting, and it should be as much better as it is possible to secure from the pupil. The final full page should be written a number of times and the best specimen should be graded and filed away to be used in determining the average grade to be given the pupil at the close of the grading period.

GRADING THE WORK OF THE PUPILS

Grades should be given on all final, full pages of all lessons that have been prepared according to the specifications given under the title "How to Arrange the Work on the Page" and that are up to the passing standard that is indicated by the scale. If the pupil has prepared several final, full pages of any lesson all the specimens may be graded but only the one having the highest grade needs to be preserved. Each school should observe regular grading periods. These periods are definitely established in all town or city school systems and are usually four or six weeks in length. In rural schools it may be convenient to consider eight weeks as a regular grading period on account of the bimonthly examinations, but four weeks is really better and is, therefore, advised.

At the close of each grading period the teacher should add the highest grades given the pupil on the four or six or eight lessons required by the grading period and divide the sum by the number of lessons. The result will be the average grade for the pupil during the grading period and this grade should be recorded in the records of the school. If letters are used in grading, the grades should be reduced to per cents in finding the average grade and the average per cent grade must then be evaluated in the letter which is to be recorded. After the grade has been recorded the pupil should not be permitted to try to change the grade although lessons may be reviewed thereafter for the mere purpose of improving the penmanship.

MATERIALS

It is very important that good materials be used for all penmanship practice. In grades 1 and 2 and the first half of the year in grade 3, lead pencils should be used. The pencils may well be a little larger than the ordinary size, but the lead should be the same size as in the ordinary pencil and should be of medium quality. It should be such as may be reduced to a rather fine point and that will not wear off with noticeable rapidity. At the same time the lead should not be hard enough to admit of gripping and undue pressure without making a broad mark. It should never be held so tightly or pressed upon enough to make any impression in the paper. Light lines are always important and the pencil should be of such a quality and held in such a manner that fine lines may be made.

In the last half of the year in grade 3 and in grades 4, 5, 6, 7, and 8, pens should be used. The best pen for use in grades 3 and 4 is Hausam's Intermediate No. 34 (the numerals referring to the grades). In grades 5, 6, 7, and 8, Hausam's Advanced No. 58 should be used (the numerals referring to grades 5 to 8). Any black ink that flows freely and that will make fine lines and will not corrode the pen may be considered good. Black ink is preferable to blue or other colors for penmanship practice. The penholder, where the fingers clasp it, should be free from metal or other material that is likely to become slippery when the fingers perspire. Polished wood, rubber, celluloid, and all metals are more or less unsatisfactory. Cork is perhaps the best, and one of the best penholders that can be procured is the kind that is finished with cork near the lower end where the fingers hold it. The paper that is provided by the State and sold with the writing books is entirely satisfactory. This paper is ruled in two forms—a wider ruling for use with Books I, II, and III and a narrower ruling for Books IV, V, VI, VII, and VIII.

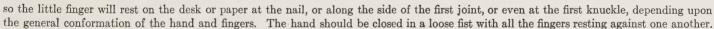
POSITION

The correct writing position is described as follows: Sit facing the desk and close to it but not pressing against it; have both arms resting on the desk, forming right angles at the elbows; incline the body forward slightly at the hips and droop the head enough to form an easy angle of vision; rest both feet on the floor. Lean very slightly toward the arm not used in writing so the writing arm may not have

any of the weight of the upper body imposed upon it. The effect of this will be to counterbalance the unconscious tendency to lean on the writing arm, and will, in fact, tend to hold the body erect.

Hold the pencil or pen between the second finger and the thumb, letting it cross the second finger at about the root of the nail, and placing the *inside*, rather than the end of the thumb against the holder. Rest the first finger lightly upon the holder, preserving in it a regular arch. Draw the last two fingers under the hand far enough





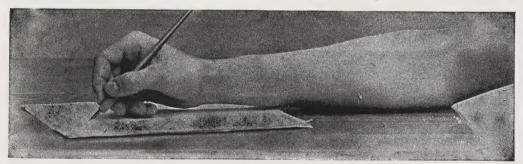
Place the penholder at an angle of forty-five degrees; that is, half way between the horizontal and vertical. This will make it cross the hand in some cases below the upper knuckle joint of the first finger; sometimes at the joint, and sometimes above the knuckle, depending, again, upon the general conformation of the hand and fingers. The angle of forty-five degrees is best for the writing nerves, since it permits the pen to work the smoothest, and it is also best for producing fine line quality. Raise the hand slightly above the desk so there may be no friction, and make the penholder point between the elbow and shoulder of the writing arm. This will require the wrist to be

held more or less flat, but it need not be held perfectly level, since doing so usually places a strain upon the writing nerves and muscles and does not allow them to become fully relaxed.

The paper should be placed so the ruled lines will lie at right angles to, or squarely across, the position of the forearm of the writing arm. This is necessary so that when the hand is moved right and left by bending the elbow, the pen may follow the ruled lines. All the descriptions here given about the position apply equally to left-handed and right-handed persons. The illustrations should be studied in connection with these explanations.

THE ARM MOVEMENT

The arm movement as used in writing is produced by the muscles in the upper arm at the shoulder, and those at the elbow, connecting the upper and forearms, combined with the blending and controlling action of the skin muscles at the arm rest. The movement causes



the skin muscles at the arm rest to stretch and contract as the pen describes the outlines of drills or letters that are being made. The training that must be given the skin muscles at the arm rest is important and cannot be imparted to them if the arm should be permitted to slip on the desk or should be lifted from the desk. The arm must always rest upon and adhere to the desk during the training in the arm movement. While

the forearm is thus made to rotate or move in other ways upon the pivotal point at the arm rest, the little finger must simultaneously glide smoothly throughout all the movements employed in drills or letters. The forearm and hand must move as a unit, no independent action of the fingers being permitted.

MERE MOVEMENT DRILLS

The drills that are practiced at the beginning of a course in arm movement training, and which are employed merely, or chiefly, for the purpose of developing the arm movement, are called *mere movement drills*. While the main purpose of these drills is to develop the arm movement and reduce it to a habit, they are also important in developing touch, a fundamental factor in learning to write well. Mere movement drills cannot be practiced too much and they can never be said to have served their purpose until the arm movement has been

made habitual. Teachers frequently make the mistake of discontinuing the use of mere-movement drills before their pupils have formed the arm movement habit, and the work done on these drills is thus largely wasted. These drills should be continued in connection with all letter practice throughout the course, since success in this subject is contingent upon forming an absolute arm movement habit, and such a habit cannot be formed except by unlimited repetition. The various mere-movement drills are called the direct and indirect compact, continuous ovals; direct and indirect retraced ovals; oblique straight line or push-pull; retraced T-stem; clover leaf; double oval drill, etc., all of which terms are descriptive of the forms. When the retraced ovals are made to overlap they are called link oval drills.

BLACKBOARD WRITING

The elements of good blackboard writing may be stated as follows:

1. Erase the board clean, wiping it with a cloth if necessary. The erasing should be done with a succession of downward movements to avoid giving the board a smeared appearance.

2. If lines are desired make them with a lead pencil eraser and ruler. These marks will be invisible over the room generally but are easily seen by the one who is doing the writing.

3. Hold the crayon between the thumb and the four fingers, placing all the fingers against the crayon near the ends of the fingers. This will bring the edge of the crayon against the blackboard and will enable one to produce a fine, smooth line. The crayon should be rolled in the fingers to use the edge entirely around it.

4. The body should be placed with the left side (for right-handed persons) nearer the board than the right; that is, the body should be placed obliquely toward the board.

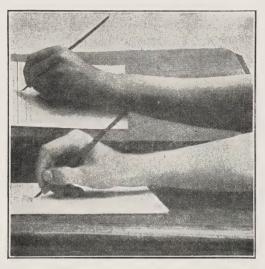
5. The writing should be near the level of the eyes for doing the best work.

It is a good practice to have pupils in the primary grades write on the blackboard frequently, but they should be instructed carefully in the above details and should have good models to imitate or retrace. It should be understood, however, that while blackboard drill may be helpful in improving the mental images, it is not truly helpful in the way it is often asserted to be; namely, in arm-movement training. This is true since one of the principal elements in arm movement training is that of training the skin muscles at the arm rest, which is wholly missing in blackboard writing. Blackboard work will have some effect in coördinating the shoulder and upper-arm muscles and the mind, but this, at the best, will amount to but little as applied to writing on paper.

LEFT-HANDED WRITERS

Long experience and countless cases have convinced the author that all left-handed pupils should be changed to their right hands for writing when they first enter school if the consent of their parents can be secured. Pupils who appear in the second, third, and fourth grades, as left-handed writers, should also be changed, with the consent of their parents. In the first three grades this change can usually

be accomplished quite effectively with persistent watching, and since the fourth grade marks the beginning of serious arm-movement training, here, also, is a good point at which to try to make the change. It should be understood, however, that no special effort is to be made



to have the pupils undertake to become completely right-handed. All that is aimed at is to make them right-handed to the extent of learning to use their right hands for writing.

Writing as we know it is a right-handed performance, the procedure from letter to letter being toward the right and away from the body, and with the slant inclining in the direction in which the movement proceeds. This means, especially with the arm movement, that a perfect lever application and action of the arm (right) is brought into play while writing, with the muscles relaxed and physiological laws working largely without conscious effort. All this must be subverted to a very great extent if the left arm and hand are employed in writing. The left-handed writer must overcome natural physiological movements and may be likened to one who tries to run forward while leaning backward or run backward while leaning forward.

All desk and office arrangements, also, are made to accommodate the right hand, and the world as a whole is built upon right-handedness; therefore, to take the fullest advantage of the situation one must be right-handed. Left-handedness is not recognized by the Government in either the Army or the Navy in drilling soldiers or sailors, which indicates that it is considered perfectly safe to require enlisted left-handed men change to the right hand. Should there be any fear of the possibility of ill effects to memory or speech as a result of the change, it should be remembered that, as stated before, the change goes no farther than to make the pupil ambidex-

trous, and that is always considered advantageous. It is a good plan, when changing a pupil from the left to the right hand, to have him write a specimen before making the change arranged like the following:

"This is my best left-handed writing" (written with the left hand).

"This is my best right-handed writing": (written with the right hand).

The date. The pupil's name.

Then insist on only right-handed writing for a specified period, say, for six months, or a term, and at the close of the period, have another specimen of the same kind prepared and note the improvement. Sometimes offering a prize to the right hand (of course, meaning the pupil), if it excels the left hand by the end of the period, will be very helpful.

DOTS, HYPHENS AND PUNCTUATION MARKS

It is almost impossible to keep some of the dots for small is, hyphens in divided or compound words and punctuation marks from disappearing in the process of engraving. These should be put in by the pupils when writing copies where any are missing, both in the headings and in the regular lesson work.

COUNTING

Counting, when well timed, is the best help to develop uniformity, smoothness and the habit of writing with an unbroken, continuous arm movement. Music may also be used to advantage. The advantage of counting over music is that it permits stopping and starting, changing the rate of speed and giving emphasis as needed to bring out the best efforts of the pupils in practicing. The mistake is commonly made in thinking that pupils are writing to music when they are only writing with it. Very few records are perfectly adapted to the time, emphasis and rate of speed required for mere movement drills or the different capitals, although some are and can be used to advantage.

The counting is usually applied to the down strokes. This is always the case in practicing mere movement drills. For these drills the best count is 1-2-3-4-5-6-7-8-9-10, and repeated in rapid succession. This plan will compel the pupils to concentrate attention to the work, which is highly essential in the process of habit formation. In practicing the capitals, the counts for the different letters are as follows:

| Group 1. | Group 2. | Group 3. | Group 4. |
|--------------------|-------------|----------------|--------------|
| O, 1-2 or 1 to 10. | N, 1-2-3. | Q, 1-2-3. | V, 1-2-3*. |
| C, the same. | M, 1-2-3-4. | Z, 1-2-3-4*. | U, 1-2-3. |
| E, the same. | H, 1-2-3-4. | X, 1-2-3-4*. | Y, 1-2-3-4*. |
| A, the same. | K, 1-2-3-4. | W, 1-2-3-4-5*. | |
| Group 5. | Group 6 . | Group 7. | Group 8. |
| T, 1-2-3-4. | P, 1-2. | S, 1-2-3*. | °I, 1-2-3*. |
| F, 1-2-3-4-5. | B, 1-2-3-4. | G, 1-2-3-4*. | J, 1-2-3*. |
| D, 1-2-3. | R, 1-2-3. | L, 1-2-3. | , |

^{*} The counts for these capitals are used on up strokes and down strokes.

As a general rule the capitals that begin and end with down strokes are best suited for general class drill with counting. However the S, G, I, and I may be considered as exceptions to this rule because they are all good class drill letters and the counts fall on the up strokes.

In practicing the small letters the counting is always suited to the down strokes and for the ratchet drill it is 1-2-3-4-5-6-7-8-9-10. The same count should be used in practicing the small l, i, e, and t. It should be remembered that in all small letters in which there are straight

down strokes the small letter movement should be used and this involves the application of the small letter rule which is stated as follows: $Make\ a\ quick\ up\text{-}and\text{-}down\ movement\ and\ stop\ for\ each\ straight\ down\ stroke\ that\ rests\ on\ the\ base\ line.$ The count for a,b,d,g,h,n,p,q,u,v,g, and z is 1-2. In the cases of the b and v the count of 2 is on the tick stroke. The count for the k,m, and w is 1-2-3. In the case of the w the count of 3 is on the tick stroke. The c may be made to the count of 1-2 with the 1 on the dot at the beginning of the letter. The o, when joined, is made to the count of 1-2-3-4-5-6-7-8-9-10. The s may be made to the count of 1-2-3, and the r to the count of 1-2-3. The 1 on the up-stroke, 2 on the down-stroke and 3 on the final stroke. The x when joined may be made to the count of 1-2-3-4-5-6-7-8-9-10 for the ten first parts joined and then again the same count for the ten up-strokes, for completing the letters. The count for the small f is 1-2-3-4. The 1 is on the initial up-stroke, 2 on the long down-stroke, 3 on the up-stroke of the lower loop, and 4 on the final stroke. If the letters are joined the count is 1-2-3 instead of 1-2-3-4 because the final stroke of one letter is also the initial stroke of the following letter. This also applies to the small s when joined.

CHARACTERISTICS OF THE DIFFERENT PHASES OF THE ARM MOVEMENT

The arm movement is used to make curved strokes and straight lines. At the beginning of the course in arm movement writing only curved strokes are used as in the ovals, because they involve the easiest form of movement. The straight-line movement is introduced in the push-pull drill. In making the capital letters the oval movement with various modifications predominates. The only straight lines that are used in making the capital are in N, M, H, K, Y, and J, except for short distances in connection with curved strokes in A and U. In the small letters four-fifths of the down strokes are straight. To make these many short straight down strokes rapidly, accurately and with ease requires the development of a phase designated as the small letter movement. This movement is made according to the rule which is stated as follows: Make a quick up-and-down movement and stop for each straight down stroke that rests on the base line. Eighteen of the small letters have only straight down strokes, all of which should be made with the true small letter movement. Three (c, o, s) have only curved down strokes. Letters of this type are made with what is designated as the miniature capital letter movement. This is the same movement that is used in the capitals O, C, E, A, but on a very much smaller scale. The miniature capital letter movement is also used in making the ovals of a, d, g, p, and q. These last five letters require the use of the combined miniature capital letter movement and the miniature capital letter movement and the miniature capital letter movement are blended for making loops below the base line, since there should never be a stop in the movement in making the turn at the end of a loop, such as is necessary at the bottom of the loops in f, g, j, p, q, y, and z.

EACH LESSON BY DAYS

Each lesson embodies a number of features or elements and it is a good plan to work on one element each day for several days and then work on the full lesson the last day or two of the week. This is particularly the case with books 4, 5, 6, 7, and 8. Nearly all the lessons in these books have either three or four lines of work in the copies. The mere movement drills may be used for all or most of the first day of the week; the capital letter part of the lesson may be used for the second day; single words or small letter movement drills (books 6, 7, and 8) may be used for the third day; names or sentences may be used for the fourth day, and the complete final page of the entire lesson may be practiced the fifth day. This plan will develop the details better than to work on the entire lesson each day. In the first three books the lessons may be divided into capitals for one day; small letters for one day; words or sentences for one day, and the entire lesson for the remaining days. A good writing lesson requires that there be detailed study and practice given every element involved and this can be done to better advantage by repeating often a limited variety of copy. The aim should always be to work intensely on details, and the more often details are repeated correctly the more certain may one be of achieving success. Making a letter or copy a few times with little understanding of the pedagogic laws involved cannot bring the desired results. It takes almost limitless repetition of the right kind according to the law of habit formation to accomplish the desired end.

PREPARE TO SHOW IMPROVEMENT

It is a good plan to have each pupil, especially from grades 3 to 8, inclusive, write two specimens at the beginning of the term, to be preserved, one by the pupil and one by the teacher, and to be used from time to time in comparing with new specimens to show what improvement has been made. A good form to use for this specimen is as follows: This is a specimen of my best penmanship. (For grades 4, 5, 6, 7, and 8, a line of the oval drill.) (The capital letters.) (The date, name of the school, and the pupil's name.) After the first three months similar specimens should be taken up frequently and compared with the first.

FREE CORRESPONDENCE COURSE IN PLAIN PENMANSHIP FOR KANSAS TEACHERS

Kansas teachers are offered a course in plain penmanship by the author free of charge, except that they are to pay the postage on the work they send in and enclose the same amount of postage for the returns. This course consists of twenty-four lessons as presented on the following pages, and a final examination in penmanship pedagogy based on the contents of this Handbook, which must be taken before a city or county superintendent.

These lessons cover the most essential of the mere-movement drills; one capital from each of the eight groups of capitals; the fundamental small letter movement drills; a connected capital-letter drill; sentence drills; body writing, and a lesson on the numerals. Teachers who complete this course with a passing grade on each of the twenty-four lessons, and who pass in the examination in penmanship pedagogy, will be entitled to a certificate issued by the author, designating them as qualified teachers of the subject. City and county superintendents throughout the State are expected to urge their teachers to undertake to qualify for these certificates.

HOW TO PREPARE AND SEND IN THE WRITING LESSONS

Teachers who wish to undertake this course should proceed as follows:

1. Provide themselves with the proper materials, namely:

Hausam's Advanced No. 58 pens.

A cork-tip penholder.

Good black ink.

The narrow ruled paper, size $5\frac{1}{2} \times 8\frac{1}{2}$ inches, such as is supplied by the State and used in the upper grades. (All lessons to be sent in must be written on this paper.)

- 2. Study the illustrations and instructions concerning position, and always assume the correct position while practicing.
- 3. Study the illustration and instructions concerning the arm movement, and always use this movement when practicing.
- 4. Practice lesson No. 1, making the drill two ruled spaces of the paper in height, with all lines as light as they can be made, with the work uniform as to slant and height, with the form like that of the capital O, and with a movement that is free from interruptions and irregularities.
- 5. After the drill has been practiced until it can be made with a good degree of ease and uniformity, prepare a full page and send it to the author for criticism and grading. The final, full page should have a heading written on the top line in the following form:

832 Main St. (or, Rt. 4, Bx. 32), Emporia, Sept. 5, 19....., Les. 1, Marguerite Miller.

The first line under the heading should be left blank in all specimens. The first four lessons should each be written four times on the page, leaving single blank spaces between the lines of work. Lesson 5 should be written twice on the page, leaving a single blank space

between the two sections, and, of course, one under the heading also. Lessons 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 22 and 23, should be written on every line, except the first line under the heading. Lessons 19 and 20 should be written twice on the page, after leaving the first line under the heading blank; lessons 21 and 24, once on the page. No lesson should be sent in until it has been practiced enough to insure that there has been developed the power to make it with a rapid, easy, continuous, uniform arm movement, since the secret of success in this undertaking is the formation of arm movement habits, and these cannot be developed without a great amount of proper repetition. The law of habit formation should be kept constantly before the mind while practicing.

Lessons may be sent in a second or third time to try for higher grades, should the first trial not be given a grade that is satisfactory. In grading the lessons sent in one of four O. K. stamps will be used to mark each specimen that merits a passing grade. These O. K.'s are as follows: PLAIN O. K., indicating a grade of P (Poor), D, or 85%; MEDIUM O. K., indicating a grade of M (Medium), C, or 90%; FINE O. K., indicating a grade of G (Good), B, or 95%, and SUPERFINE O. K., indicating a grade of E (Excellent), A or 100%. Each criticism stamp that is placed on the face of the specimen will have the effect of taking off 1%. Thus, if a specimen is given the SUPERFINE O. K. and four criticism stamps, it will have a grade of E, A, or 96%. The PLAIN O. K. can range downward to 80% (five criticism stamps). If a copy does not merit a grade of at least 80% it will be considered not passing and will not be given an O. K. Specimens that are returned without an O. K. must be rewritten as soon as they are returned; that is, before continuing further on other lessons.

Any number of lessons may be sent in at a time provided they are properly prepared. Teachers who send in work on these lessons are expected to prepay the postage on the work they mail and enclose return postage. There is no additional expense of any kind attached to taking the course. A small fee will be charged for filling out the certificate upon the completion of the course.

Those who enroll for this free course to Kansas teachers will be expected to work on the course regularly. The time limit for completing the course, after enrollment, is eighteen months. Reasonable extensions will be granted for time lost on account of sickness or other unavoidable interruptions that can be explained to the author as such, but the explanations and excuses must be sent in before the time limit has expired. All lessons or correspondence in connection with this course must be sent to the author, L. H. Hausam, Emporia, Kansas.

LESSON 1



LESSON 2



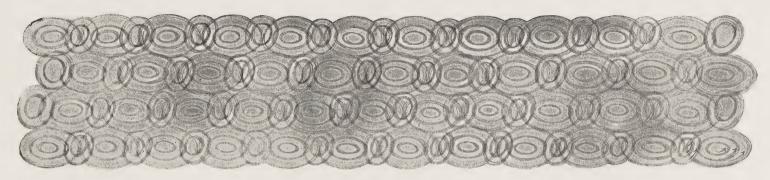
LESSON 3



LESSON 4



LESSON 5



LESSON 6



LESSON 7



LESSON 8

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LESSON 9

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LESSON 10

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LESSON 12

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LESSON 13

LESSON 14

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LESSON 15

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Let him fill the mill with mille!.

LESSON 18

He offer fifty-five feet of fine fibre.

LESSON 19

The little loop you see in "N."
Hung like a warning bell;
Is used in half the capitals
And should be mastered well.

\$2000 Emporia, Kans., Sept. 5, Received of CEHausam & Co. Two Hundred and no Dollars El Roper.

LESSON 21

Question! What are the five essentials to be noted in all Mere Movement practice? Answer 1, Light lines. 2, Correct forms, 3. Compactness, 4, Uniformity, and, 5, Speed and continuity. LESSON 22

I. P. James

I. O. James

I. Offames

LESSON 23

S. Grimm S. Grimm S. Grimm

LESSON 24

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Enrollment Blank to be Used by Teachers Employed in the Schools of Kansas

Where the Kansas Practical Writing Course is Used, in Enrolling for THE FREE COURSE IN PLAIN PENMANSHIP BY CORRESPONDENCE

Offered to Them by the Author and Authorized by the Kansas School Book Commission

| Name | |
|--|----------------------------|
| Permanent address | |
| | 9 |
| Teaching in district or town school? | No. of pupils |
| If district, give number | If town school, give grade |
| Number of years of teaching experience | |
| If graduate of high school, where? | |
| Number of hours of college credit earned | |
| | |
| | |
| | |
| Is your room provided with the penmanship wall charts? | |
| Name of school clerk | Date |

